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THE METROPOLITAN MUSEUM OF ART

JULIAN ALDEN WEIR MEMORIAL EXHIBITION

MCMXXIV

JULIAN ALDEN WEIR

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A MEMORIAL EXHIBITION

THE METROPOLITAN MUSEUM OF ART

MEMORIAL EXHIBITION OF THE WORKS OF JULIAN ALDEN WEIR

NEW YORK

MARCH 17 THROUGH APRIL 20

MCMXXIV

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THE METROPOLITAN MUSEUM OF ART
MARCH, 1924

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Mrs. Robert C. Vose

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Colonel H. C. Weir

Mrs. J. Alden Weir

Charles V. Wheeler

Mrs. Lloyd Williams

Colonel C. E. S. Wood

The Worcester Art Museum

PREFACE

In assembling this exhibition of the works in various media of the late J. Alden Weir *the Trustees of the Museum continue their policy of reviewing and paying respect to the achievement of outstanding American men of art. Among the memorial exhibitions of recent years have been those of* Winslow Homer, Thomas Eakins, William M. Chase, Abbott H. Thayer, *and* George Fuller.

For the success of the present exhibition the Museum gratefully acknowledges its indebtedness to the lenders, to William A. Coffin *for his admirable introduction, and to the members of the committee in charge, particularly to* Emil Carlsen, Childe Hassam, *and* Francis C. Jones, *who with the assistance of the Curator of Paintings chose and found the works which are now displayed.*

Edward Robinson, *Director*

TABLE OF CONTENTS

Committee on the Exhibition v

Lenders to the Exhibition vii

Preface ix

Introduction:

Julian Alden Weir, P. N. A., 1852-1919 xiii

Catalogue:

Paintings in Oil 1

Water-Colors and Drawings 13

Prints 15

Index 17

Illustrations 20

JULIAN ALDEN WEIR

1852–1919

We speak of our artist friends who studied in Paris as having been of our own "generation," for lack of a better word, or as of an earlier or a later one than ours. Weir belonged to the "generation" immediately preceding mine and he had but recently returned to America when I went over in October, 1877. In my senior year at Yale I had spent spare time in the afternoons in the Art School, and a year after graduating from the college I went back to New Haven and did some work in the Art School under the instruction of Professor Niemeyer and Professor John F. Weir, Alden Weir's older brother. When finally it came to the point of deciding on something for the future and my father had consented to my taking up seriously the dubious profession of painting, I went to New Haven before sailing and Professor Weir provided me with letters from his brother, whom I had not yet met, to Volk and Brush, who were still in Paris. Thus I might say Alden Weir was with me at the start, and when I returned in 1882 and settled in New York, I soon met him and I well remember dinners at his house in Twelfth Street and

our association somewhat later in the Society of American Artists.

One time when the Society's Exhibition was to be held in the Yandell Gallery, Fifth Avenue and Nineteenth Street, and I was there as secretary with a couple of our members, receiving works and piling them against the walls—not having much money we couldn't hire workmen helpers—Weir came in and I told him I had seen a still life of his and how I liked it. "Oh, just wait, Coffin," he said, "I've two others coming and they are very different. The scales have fallen from my eyes; I don't see things as I did when I painted that still life you speak of; glad you like it, but wait till you see the others." Well, I did see them and they *were* different; painted in a high key, very high for those days, and as good as the other one was in its way. I have always thought that this little incident gave a key to Weir's career as a painter. He was an investigator, a searcher, a never wearying student.

In his earlier years, here at home, he produced some notable canvases wherein we see individuality. His portrait of his father, Robert W. Weir, N.A. (elected 1829), painted in 1879, is an excellent example; a fine old gentleman, sturdy, poised, alert, and vigorous in a well-composed depiction. Portraits of this period show a restrained scheme of color with

fine blacks and firm drawing. It is not like any other painter's work, though in general aspect it recalls some of the impressive portraits of Frank Holl. The essentials are what Weir had learned in the Atelier Gérôme, at the École des Beaux-Arts; and here it may be said that it is never germane to point out, as do some art writers, that a painter's work does not resemble that of his master. None of the famous pupils of Gérôme, Bonnat, and other great French masters have in any way imitated their work, but, having been taught to draw first of all, and to see rightly—the great secret of the art of painting—they have gone their way, following their own paths, searching and maturing. And to do that is precisely what their masters inculcated. Idle Hours, the large picture in the permanent collection of the Metropolitan Museum, painted in 1888, shows a further development in the art of Weir in that we see him depicting effects of light from a large window enveloping the figures, and there are other works of note showing individuality; but the real Weir had at that time not yet appeared. However, strong emphasis must be laid on the beauty of his still life pictures: roses, generally white, in bowls; silver, china, and glass with them; occasionally tulips, sometimes fruits. He was painting these in the eighties and no survey of his painting could be com-

plete without giving them prominence. They are interpretations of compelling charm, technically subtle, distinguished in color, never aggressive, possessing simplicity and restraint, always beautiful.

A complete list of Weir's paintings known to his family in 1921, compiled by his daughter, Miss Dorothy Weir, is included in the memorial volume published by The Century Club, Julian Alden Weir, an Appreciation of his Life and Work; and as it gives periods in which different works were painted, the list is of value for reference or critical comment. It is not necessary here to classify step by step as the painter's onward progress manifested itself, but we may mention some of the more notable pictures, some of those that indicate especially what he was finding out for himself and what he expressed as his insight grew. He always painted landscapes and phases of country life, at Branchville and at Windsor in Connecticut. He constantly painted portraits and figure subjects, some of the best of them in the earlier years and some of the best in the later. The Christmas Tree is a good example of his genre painting, showing true sensibility. The Donkey Ride, with the two little girls, his daughters, riding forward on donkeys in a landscape setting, is in many respects the best of his figure subjects. It is a large canvas and it is unified throughout. The Green

Bodice (1898), in the permanent collection of the Metropolitan Museum, is adequate in every technical sense and compares favorably with anything by anybody with a similar *donnée*. It is earnest and genuine and possesses a certain distinction that is a Weir hallmark. The Gray Bodice (1898 also) and The Black Hat are similarly distinguished. In Little Lizzie Lynch, with her black cat in her arms, and in Pussy Willows, a young woman with pussy willows in a bowl, a different sort of technical method appears, pigment heavily loaded in lumps; but that was a phase not long continued.

The night pictures, street subjects, are notable and belong to a comparatively late period. The motives were observed from the painter's apartment at Park Avenue and Fifty-eighth Street, looking down on the lighted highways with their electric signs. In The Plaza—Nocturne the view is toward the west; in Queensboro Bridge—Nocturne it is eastward. The artist had by this time (1910-1919) become trained to remember his impressions, with the aid perhaps of written notes, and these pictures show that he had reached complete maturity, as is plainly evident in his latest landscapes, no longer sitting down before nature and rendering facts, whether realistically or otherwise.

The portraits form a long list, and whether of men

or of women they always possess an air of distinction. The Two Sisters, a large canvas, a picture of two ladies in three-quarters length, standing, is one of the best works to cite as an example, typifying all; for not only are there inherent grace and charm but there is also good style as painting. There is no need to be told that these two figures are ladies. The picture tells you that at a glance. In another portrait, that of the artist, Ryder—one of the best canvases in the large portrait collection of the National Academy of Design—there is a sympathetic portrayal of character as well as an all-encompassing manner of rendering by simple means, the result of searching the way, that makes it necessary to speak of it in any review of Weir's accomplishment. When this portrait has been intelligently observed, the beholder should get an insight into the fine quality of Weir's painting in general and understand, at least in some measure, what it means when a painter is always a student and always himself.

There are so many Weir landscapes that they can not be commented on in detail, but a few may be mentioned as showing his march toward the final and best achievement. Among them are, of course, Plowing for Buckwheat, a widely known picture, and Upland Pasture, a hillside with boulders, the foreground in shadow, a line of trees on the hilltop.

The latter picture is like a sign-post directing the way to what was to come, because there are indications in it, especially in its color quality, of the later phase of his work. One spring day in 1897, when the Society of American Artists had its own home and galleries in the Fine Arts Building on West Fifty-seventh Street, nine years before the merger with the Academy, there was placed on the easel before the jury The Factory Village, and the jury acclaimed it with shouts of delight and much hand-clapping. There is a great, wide-spreading oak in full foliage in this picture, a forerunner of other trees in the later series of landscapes. It still well holds its own.

Now, it is always interesting to forecast, and painters are given to talking among themselves of which men's work will last and whose will be forgotten, and I am inclined to think not only that his later landscapes have not been placed high enough in the whole of Weir's work of all periods, but also that they will more fully meet in the future the severest tests of those qualified to pass judgment than any others; they are in themselves so beautiful and so satisfying. Such landscapes as The Spreading Oak, Pan and the Wolf, or The Return of the Fishing Party, these and others of like motive and treatment, with high-reaching, full-foliaged trees and

blue skies with a cloud or two, seem to me the flowering of a fine talent in its fullest expression. There is a distinctive scheme of color in them all and an equally distinctive sort of rendering. The foliage is a sober green, qualified as it appears in sunlight or in shadow, a *parti-pris* of restrained tints; and the skies are a tempered blue, never dazzling, always somewhat grayed, harmonizing perfectly with the equally tempered greens, and when a white cloud is seen it is of sufficient brilliancy but it is not a note that sings too high. The composition is stately and well-balanced, the technique is frank and sure. These landscapes are *pictures*, as are those of Corot and of Rousseau. They are not mere transcriptions, and they have been painted after a long life of study, observation, and reflection. No landscape painter worthy of the name in its best sense has worked differently, nor could any have done what they have in any other way. How good it is to reflect that the last phase of a painter's achievement is a blossoming of beauty at the end of years devoted to finding by constant endeavor that which is best worth while!

* * * * *

Weir was an accomplished painter in the water-color medium. Two Dogs (1885) and Fireside Dreams (1887), a series of English subjects in 1913, other

sheets in Holland and Venice, all testify not only to his skill in the handling but to his individual quality as well. He was an etcher also, as are a good many painters, and the impressions from his plates are notable in numerous cases for fine blacks of varying intensity in contrast to half-tones and discreet high lights. Christmas Greens and The Little Student will exemplify these qualities, while Coon Alley, for instance, shows his simple, effective use of line. In the spring of 1921 a memorial exhibition of his etchings was given at the Metropolitan Museum and there is a catalogue of one hundred and twenty-three numbers entitled An Essay towards a Catalogue Raisonné of the Etchings, Dry-Points, and Lithographs of Julian Alden Weir, by Agnes Zimmermann of the Print Room Staff. There is a comprehensive permanent collection in the Museum.

* * * * *

Julian Alden Weir, who, born at West Point, New York, August 30, 1852, died in the City of New York, December 8, 1919, was a member of the Society of American Artists and one of the "Ten American Painters" who seceded from it in the nineties. Elected an Academician in 1886, he was president of the National Academy of Design for the three years, 1915–1917, and was a member of the American

Water-Color Society and of the American Academy of Arts and Letters. His medals and other honors received for his works form a long and important list. His presidency of the National Academy may well serve as an example of his conscientious and unselfish devotion to the interests of American art; for, though his health at the time was failing, his sense of responsibility was so genuine that he often shouldered duties that another might have shifted to other officers. I am glad that I have the opportunity in writing this foreword to record my tribute, in which I feel sure that I speak for all of us who knew him, to his high achievement as an artist and his virile and endearing qualities as a man.

William A. Coffin

CATALOGUE

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PAINTINGS IN OIL

Arranged in chronological order with dates approximate or exact.

1 JEUNE FILLE 1875

Oil on panel: h. 14; w. 10⅜ inches. Signed and dated: *J Alden Weir 75*. Illustrated.
Lent by Mrs. J. Alden Weir.

2 PORTRAIT OF ROBERT W. WEIR 1879

Oil on canvas: h. 45⅞; w. 36¼ inches. Illustrated.
Lent by Mrs. J. Alden Weir.

3 ROSES 1882

Oil on panel: h. 14; w. 9¾ inches. Signed and dated: *J Alden Weir 1882*.
Lent by Miss A. M. Dodsworth.

4 THE MOTHER 1884

Oil on canvas: h. 44⅛; w. 34¼ inches. Monogrammed and dated: *JAW '84*. Illustrated.
Lent by Mrs. Lloyd Williams.

5 THE MUSE OF MUSIC 1882-1884

Oil on canvas: h. 44; w. 34¼ inches. Signed and dated: *J Alden Weir 82-84*.
Lent by the Lotos Club.

6 AGAINST THE WINDOW 1884

Oil on canvas: h. 35⅞; w. 28⅞ inches. Signed and dated: *J Alden Weir 84*. Illustrated.
Lent by Mrs. George Page Ely.

7 PORTRAIT OF A CHILD 1887

Oil on canvas: h. 49⅛; w. 36 inches. Signed and dated: *J Alden Weir 1887*. Illustrated.
Lent by Mrs. J. Alden Weir.

8 CHRYSANTHEMUMS 1888

Oil on canvas: h. 12⅞; w. 18⅛ inches. Signed and dated: *J Alden Weir 1888*.
Lent by Miss A. M. Dodsworth.

9 PHEASANTS 1889

Oil on panel: h. 17¾; w. 30 inches. Initialed and dated: *J A W 89 (?)*
Lent by Childe Hassam.

10 ROSES 1880-1889

Oil on canvas: h. 24⅜; w. 15⅝ inches. Signed and dated: *J Alden Weir 80 (?)*
Lent by Edwin C. Shaw.

11 ROSES 1880-1889

With Donatello relief in background.
Oil on canvas: h. 35½; w. 24¾ inches. Illustrated.
Lent by the Phillips Memorial Gallery.

12 CHILDREN BURYING A BIRD 1880-1889

Oil on canvas: h. 22; w. 18 inches. Signed: *J Alden Weir*. Illustrated.
Lent by F. K. M. Rehn.

13 THE HUNTER 1880-1889
Oil on canvas: h. 70; w. 40 inches. Illustrated.
Lent by Mrs. J. Alden Weir.

14 ROSES 1880-1889
Oil on canvas: h. 8½; w. 10 inches.
Lent by Emil Carlsen.

15 A CONNECTICUT FARM 1880-1889
Oil on canvas: h. 35; w. 45 inches. Signed: *J Alden Weir*. Illustrated.
Lent by Albert E. McVitty.

16 THE CHRISTMAS TREE 1880-1889
Oil on canvas: h. 36⅛; w. 35½ inches. Signed: *J Alden Weir*. Illustrated.
Lent by Mrs. J. Alden Weir.

17 GRAY JAR WITH FLOWERS 1880-1889
Oil on panel: h. 19⅛; w. 11⅝ inches.
Lent by Mrs. George Page Ely.

18 FRUIT 1880-1889
Oil on canvas: h. 21⅛; w. 17⅛ inches. Illustrated.
Lent anonymously.

19 A MISTY DAY—AUTUMN Late eighties
Oil on canvas: h. 21⅞; w. 32¾ inches. Signed: *J Alden Weir*.
Lent by Mrs. J. Alden Weir.

20 PORTRAIT OF A LADY WITH A VENETIAN VASE 1891
Oil on canvas: h. 36; w. 29 inches. Signed and dated: *J Alden Weir 1891*. Illustrated.
Lent by Mrs. J. Alden Weir.

21 BRANCHVILLE BARNYARD 1893
Oil on canvas: h. 33⅞; w. 24½ inches. Signed and dated: *J Alden Weir 93 (?)* Illustrated.
Lent by Mrs. Charles E. Greenough.

22 FARM IN WINTER 1894
Oil on canvas: h. 20; w. 24 inches. Signed and dated: *J Alden Weir 94.*
Lent by Charles V. Wheeler.

23 BABY CORA 1894
Oil on canvas: h. 70; w. 40 inches. Signed and dated: *J Alden Weir 1894.* Inscribed: BABY CORA. Illustrated.
Lent by Mrs. J. Alden Weir.

24 AN AUTUMN STROLL 1894
Oil on canvas: h. 70; w. 40 inches. Illustrated.
Lent by Mrs. J. Alden Weir.

25 THE FACTORY VILLAGE 1897
Oil on canvas: h. 29; w. 38 inches. Signed and dated: *J Alden Weir 1897.* Illustrated.
Lent by Mrs. J. Alden Weir.

26 THE GRAY BODICE 1898
Oil on canvas: h. 30; w. 25 inches. Signed and dated: *Alden Weir. 1898.* Illustrated.
Lent by The Art Institute of Chicago.

27 THE BLACK HAT 1898
Oil on panel: h. 30; w. 17¾ inches. Signed and dated: *J Alden Weir 1898.* Illustrated.
Lent by Miss Dorothy Weir.

28 THE DONKEY RIDE 1899
Oil on canvas: h. 50⅛; w. 40⅛ inches. Illustrated.
Lent by Mrs. J. Alden Weir.

29 IN THE SUN 1899
Oil on canvas: h. 34; w. 26⅞ inches. Signed and dated: *J Alden Weir 1899*. Illustrated.
Lent by Mrs. J. Alden Weir.

30 THE TWO SISTERS 1890-1899
Oil on canvas: h. 49⅝; w. 39¼ inches. Signed: *J Alden Weir*. Illustrated.
Lent by Mrs. Marshall Field, Sr.

31 AN ALSATIAN GIRL 1890-1899
Oil on canvas: h. 24; w. 18 inches. Signed: *J Alden Weir*. Illustrated.
Lent by the Phillips Memorial Gallery.

32 PLOWING FOR BUCKWHEAT 1890-1899
Oil on canvas: h. 47; w. 32⅜ inches. Signed: *J Alden Weir Branchville Conn.*
Lent by the Carnegie Institute.

33 THE RED BRIDGE 1890-1899
Oil on canvas: h. 24 3/16; w. 33¾ inches. Signed: *J Alden Weir.*
Property of The Metropolitan Museum of Art.

34 THE GREEN BODICE 1890-1899
Oil on canvas: h. 33¾; w. 24⅛ inches.
Property of The Metropolitan Museum of Art.

35 A BASKET OF LAUREL 1890-1899
Oil on canvas: h. 33⅝; w. 24⅛ inches. Signed: *J Alden Weir.*
Lent by Mrs. J. Alden Weir.

36 PORTRAIT OF ALBERT P. RYDER 1903
Oil on canvas: h. 24; w. 20 inches. Illustrated.
Lent by the National Academy of Design.

37 UPLAND PASTURE 1905
Oil on canvas: h. 40⅝; w. 50⅞ inches. Signed: *J Alden Weir Branchville*. Illustrated.
Lent by The National Gallery of Art.

38 THE GENTLEWOMAN 1906
Oil on canvas: h. 30; w. 25⅛ inches. Signed: *J Alden Weir*.
Lent by The National Gallery of Art.

39 THE BUILDING OF THE DAM 1908
Oil on canvas: h. 30; w. 40 inches. Signed: *J Alden Weir*. Illustrated.
Lent by the Phillips Memorial Gallery.

40 THE HUNTER'S MOON 1909
Oil on canvas: h. 51; w. 40 inches.
Lent by Colonel C. E. S. Wood.

41 THE ROSE PINK BODICE 1909
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir*.
Lent by Mrs. J. Alden Weir.

42 AUTUMN DAYS 1900-1909
Oil on canvas: h. 29; w. 39⅜ inches. Signed: *J Alden Weir*.
Lent by Horatio S. Rubens.

43 BLACK BIRCH ROCK 1900-1909
Oil on canvas: h. 23; w. 27 inches. Signed: *J Alden Weir.*
Lent by Charles Lansing Baldwin.

44 THE ORCHID 1900-1909
Oil on canvas: h. 24⅛; w. 20⅛ inches. Signed: *J Alden Weir.* Illustrated.
Lent by Frank L. Babbott.

45 A REVERIE 1900-1909
Oil on canvas: h. 34; w. 27 inches. Signed: *J Alden Weir.*
Lent by Charles V. Wheeler.

46 JUNE 1900-1909
Oil on canvas: h. 24; w. 32¼ inches. Signed: *J Alden Weir.*
Lent by Paul Schulze.

47 RETURN OF THE FISHING PARTY 1900-1909
Oil on canvas: h. 23; w. 28 inches. Inscribed: *J Alden Weir by E. B. Weir.* Illustrated.
Lent by William Macbeth.

48 VISITING NEIGHBORS 1900-1909
Oil on canvas: h. 24⅜; w. 34 inches. Signed: *J Alden Weir.* Illustrated.
Lent by the Phillips Memorial Gallery.

49 EARLY SPRING 1900-1909 (?)
Oil on canvas: h. 24; w. 20 inches. Signed: *J Alden Weir.*
Lent by Edwin C. Shaw.

50 THE HIGH PASTURE 1900-1909

Oil on canvas: h. 24; w. 33¼ inches. Signed: *J Alden Weir.* Inscription illegible.
Lent by the Phillips Memorial Gallery.

51 A CONNECTICUT GRAINFIELD 1900-1909

Oil on canvas: h. 29; w. 36 inches. Illustrated.
Lent by Mrs. J. Alden Weir.

52 PEACOCK FEATHERS 1900-1909

Oil on canvas: h. 25; w. 30 inches. Signed: *J Alden Weir.*
Lent by William Macbeth.

53 GIRL IN PROFILE 1912

Oil on canvas: h. 33½; w. 24⅛ inches. Signed: *J Alden Weir.*
Lent by Mrs. J. Alden Weir.

54 NASSAU—BAHAMAS 1914

Oil on canvas: h. 32; w. 35⅞ inches. Signed and dated: *J Alden Weir 1914.* Illustrated.
Lent by Horatio S. Rubens.

55 THE OLD SENTINEL ON THE FARM 1915

Oil on canvas: h. 37¾; w. 29 inches. Signed: *J Alden Weir.*
Lent by John F. Braun.

56 A HARMONY IN YELLOW AND PINK 1916

Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.*
Lent by John F. Braun.

57 A FOLLOWER OF GROLIER 1916
Oil on canvas: h. 39⅜; w. 32½ inches. Signed: *J Alden Weir*. Illustrated.
Lent by The Detroit Institute of Arts.

58 IMPROVISING 1917
Oil on canvas: h. 34; w. 29 inches. Signed: *J Alden Weir*. Illustrated.
Lent by Mrs. J. Alden Weir.

59 APPLE-TREE IN BLOSSOM 1910-1919
Oil on canvas: h. 25; w. 30 inches. Signed: *J Alden Weir*.
Lent by Mrs. J. Alden Weir.

60 QUEENSBORO BRIDGE—NOCTURNE 1910-1919
Oil on canvas: h. 28⅞; w. 39⅜ inches. Signed: *Alden Weir*. Illustrated.
Lent by Horatio S. Rubens.

61 THE PLAZA—NOCTURNE 1910-1919
Oil on canvas: h. 28⅞; w. 39⅜ inches. Signed: *J Alden Weir*. Illustrated.
Lent by Horatio S. Rubens.

62 ON THE SHORE 1910-1919
Oil on canvas: h. 25; w. 30 inches. Signed: *J Alden Weir*. Illustrated.
Lent by Horatio S. Rubens.

63 PUSSY WILLOWS 1910-1919
Oil on canvas: h. 33⅞; w. 25⅞ inches. Signed: *J Alden Weir*. Illustrated.
Lent by Mrs. James Wall Finn.

64 THE BACK LOTS 1910-1919
Oil on canvas: h. 23¾; w. 33½ inches. Signed: *J Alden Weir.*
Lent by Mrs. J. Alden Weir.

65 THE LETTER 1910-1919
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.* Illustrated.
Lent by Horatio S. Rubens.

66 THE LACE MAKER 1910-1919
Oil on canvas: h. 30¼; w. 25 inches. Signed: *J Alden Weir.*
Lent by Paul Schulze.

67 KNITTING FOR SOLDIERS 1910-1919
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.*
Lent by the Phillips Memorial Gallery.

68 PAN AND THE WOLF 1910-1919
Oil on canvas: h. 35; w. 24½ inches. Signed: *J Alden Weir.*
Lent by the Phillips Memorial Gallery.

69 THE BORDER OF THE FARM 1910-1919
Oil on canvas: h. 50; w. 39¼ inches. Signed: *J Alden Weir.*
Lent by Mrs. Robert C. Vose.

70 THE SPREADING OAK 1910-1919
Oil on canvas: h. 39; w. 50 inches.
Lent by Colonel C. E. S. Wood.

71 PORTRAIT OF COLONEL H.C. WEIR 1910-1919
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.* Illustrated.
Lent by Colonel H. C. Weir.

72 THE FISHING PARTY 1910-1919
Oil on canvas: h. 28; w. 23 inches. Signed: *J Alden Weir.* Illustrated.
Lent by the Phillips Memorial Gallery.

73 WHITE OAKS 1910-1919
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.*
Lent by Edwin C. Shaw.

74 WOODLAND ROCKS 1910-1919
Oil on canvas: h. 28; w. 36 inches. Signed: *J Alden Weir.*
Lent by the Phillips Memorial Gallery.

75 THE PEACOCK FEATHER 1910-1919
Oil on canvas: h. 30; w. 25 inches. Signed: *J Alden Weir.*
Lent by Edwin C. Shaw.

76 AN AMERICAN GIRL 1910-1919
Oil on canvas: h. 36; w. 28 inches. Illustrated.
Lent by the Worcester Art Museum.

77 LITTLE LIZZIE LYNCH 1910-1919
Oil on canvas: h. 29⅞; w. 24⅞ inches. Signed: *J Alden Weir.*
Lent by Mrs. H. M. Adams.

WATER-COLORS AND DRAWINGS

1 Sheep, lent by Mrs. J. Alden Weir
2 Kitty, lent by Mrs. J. Alden Weir
3 On the Avon, lent by Mrs. J. Alden Weir
4 Windy Day, lent by Charles Lansing Baldwin
5 The Flower, lent by Mrs. George Page Ely
6 In the Library, lent by Mrs. William E. Carlin
7 Two Dogs, lent by Mrs. J. Alden Weir
8 Woman Sewing, lent by Mrs. William E. Carlin
9 Passing Sorrow, lent by Mrs. J. Alden Weir
10 Fireside Dreams, lent by Mrs. J. Alden Weir
11 Portrait of a Lady, lent by the Ferargil Galleries
12 On the Thames, New London, lent by the Ferargil Galleries
13 The Letter, lent by the Ferargil Galleries
14 The Landing, New London, lent by the Ferargil Galleries
15 Clouds, lent by Mrs. William E. Carlin
16 Below Twyford Bridge, lent by Mrs. George Page Ely
17 On the Banks of the Itchen, lent by Mrs. J. Alden Weir
18 Girl in Pink Dress, lent by John H. Niemeyer.
19 Old Sentinels on the Itchen, lent by Miss Dorothy Weir

20 English Landscape, lent by Mrs. William E. Carlin

21 Trees and Barn, lent by Charles Lansing Baldwin

22 Shore Scene, lent by Edwin S. Chapin

PRINTS

Unless otherwise stated the prints are the property of the Museum.

1	The Guitar Player	Zimmermann, 31 (III)
2	Reflections No. 1	Z. 27
3	Gyp and the Gipsy	Z. 48
4	Little Portrait No. 1—Young Woman	Z. 44
5	By Candlelight	Z. 13
6	The Little Student	Z. 54 (II)
7	Dutch Schnapps	Z. 99
8	Portrait of Dr. R. F. Weir	Z. 58 (V)
9	Portrait of John F. Weir	Z. 60 (II)
10	Arcturus	Z. 72 (IV)
11	Washington Arch No. 2	Z. 75 (II)
12	The Stone Bridge	Z. 85
13	Willows	Z. 91
14	The Webb Farm	Z. 88 (I)
15	Roscoe's Barn	Z. 89
16	Neighboring Farm	Z. 87
17	My Back Yard No. 1	Z. 76
18	The Statue of Liberty	Z. 73
19	Blacksmith's Shop	Z. 83 (II)
20	Coon Alley	Z. 82 (III)
21	Standing Figure No. 1	Z. 15 (II)
22	Bas Meudon No. 1	Z. 100
23	Bas Meudon No. 2	Z. 101
24	Liverpool Docks	Z. 103

25 The Evening Lamp Z. 15 (IV)

26 Glebe Farm—Isle of Man Z. 121

27 Fisherman's Hut on the Hill—Isle of Man Z. 117

28 Boats at Port Erin—Isle of Man Z. 110

29 Christmas Greens Z. 4
Lent by Mrs. J. Alden Weir

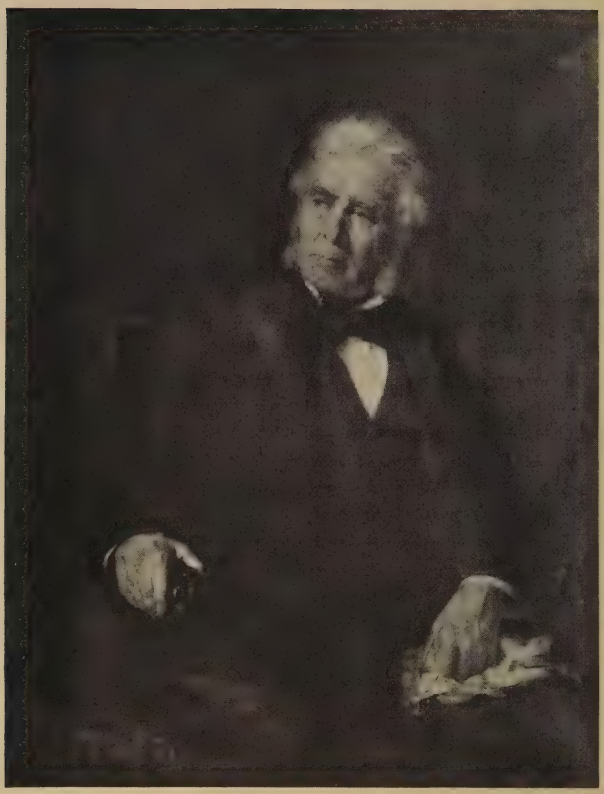
30 Castle Rushen—Isle of Man Z. 113
Lent by Mrs. J. Alden Weir

31 Dogs on the Hearth No. 1 Z. 96
Lent by Mrs. J. Alden Weir

32 Mother and Infant Z. 8
Lent by Mrs. J. Alden Weir

I

JEUNE FILLE



2

PORTRAIT OF ROBERT W. WEIR

4

THE MOTHER

6

AGAINST THE WINDOW

7

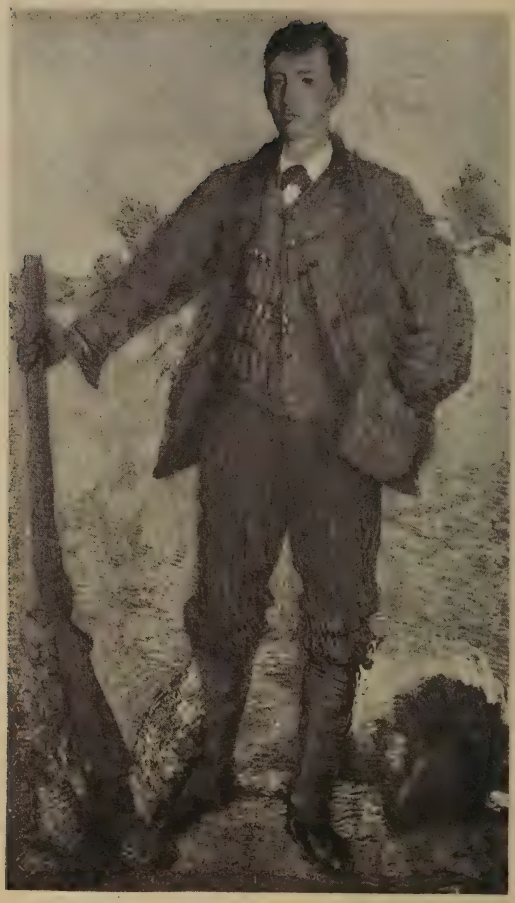
PORTRAIT OF A CHILD

11

ROSES

12

CHILDREN BURYING A BIRD



13

THE HUNTER

15

A CONNECTICUT FARM

16

THE CHRISTMAS TREE

18

FRUIT

20

PORTRAIT OF A LADY WITH A VENETIAN VASE

21

BRANCHVILLE BARNYARD

23

BABY CORA

24

AN AUTUMN STROLL

25

THE FACTORY VILLAGE

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26

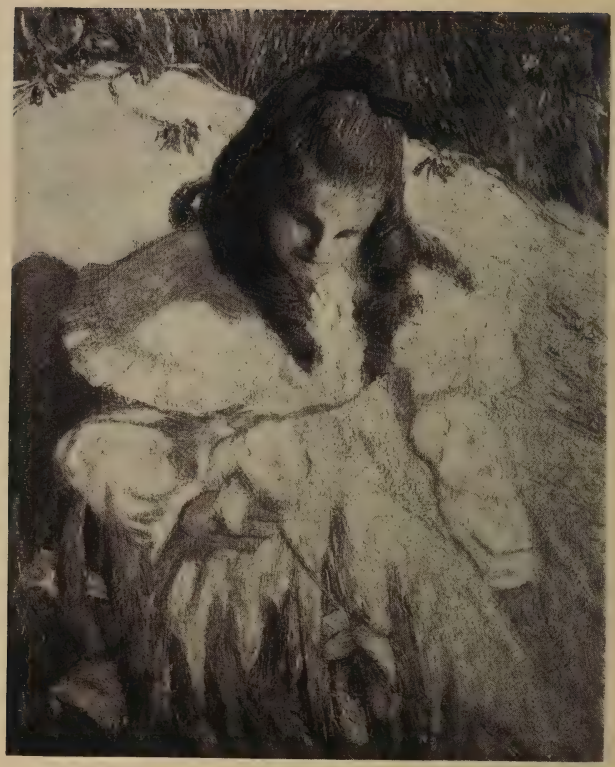
THE GRAY BODICE

27

THE BLACK HAT

28

THE DONKEY RIDE



29

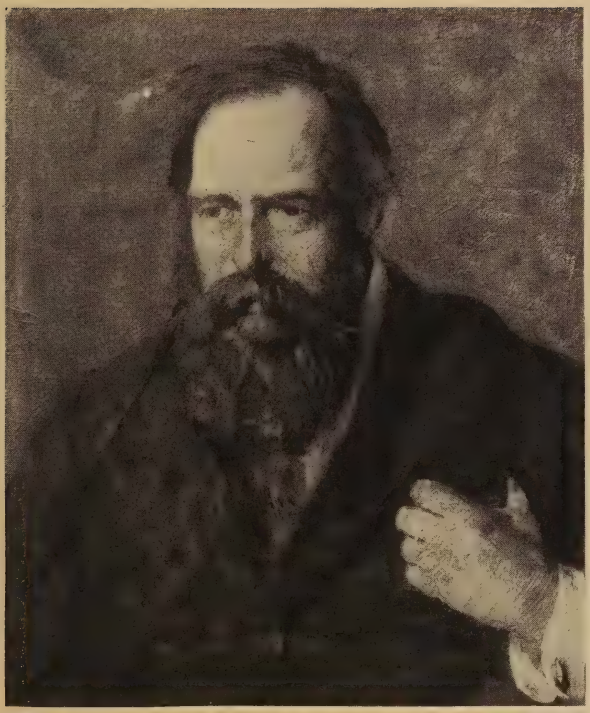
IN THE SUN

30

THE TWO SISTERS

31

AN ALSATIAN GIRL



36

PORTRAIT OF ALBERT P. RYDER

37

UPLAND PASTURE

39

THE BUILDING OF THE DAM

44

THE ORCHID

47

RETURN OF THE FISHING PARTY

48

VISITING NEIGHBORS

51

A CONNECTICUT GRAINFIELD

54

NASSAU—BAHAMAS

57

A FOLLOWER OF GROLIER

58

IMPROVISING

60

QUEENSBORO BRIDGE—NOCTURNE

61

THE PLAZA—NOCTURNE

62

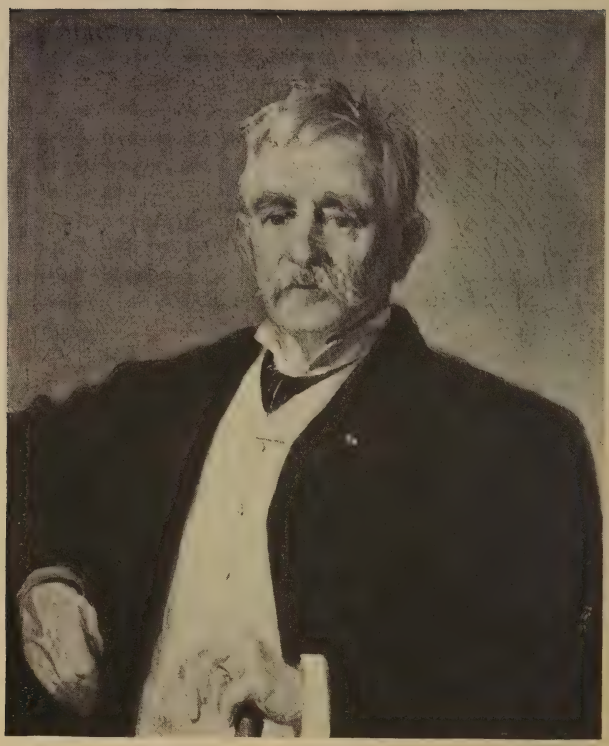
ON THE SHORE

63

PUSSY WILLOWS

65

THE LETTER



71

PORTRAIT OF COLONEL H. C. WEIR

72

THE FISHING PARTY

76

AN AMERICAN GIRL

INDEX

Only the paintings in oil are listed.

	NUMBER		NUMBER
Against the Window	6	Donkey Ride, The	28
Alsatian Girl, An	31	Early Spring	49
American Girl, An	76	Factory Village, The	25
Apple-tree in Blossom	59	Farm in Winter	22
Autumn—A Misty Day	19	Fishing Party, The	72
Autumn Days	42	Follower of Grolier, A	57
Autumn Stroll, An	24	Fruit	18
Baby Cora	23	Gentlewoman, The	38
Back Lots, The	64	Girl in Profile	53
Bahamas—Nassau	54	Gray Bodice, The	26
Basket of Laurel, A	35	Gray Jar with Flowers	17
Black Birch Rock	43	Green Bodice, The	34
Black Hat, The	27	Harmony in Yellow and Pink, A	56
Border of the Farm, The	69	High Pasture, The	50
Branchville Barnyard	21	Hunter, The	13
Building of the Dam, The	39	Hunter's Moon, The	40
Child, Portrait of a	7	Improvising	58
Children Burying a Bird	12	In the Sun	29
Christmas Tree, The	16	Jeune Fille	1
Chrysanthemums	8	June	46
Connecticut Farm, A	15	Knitting for Soldiers	67
Connecticut Grain-field, A	51	Lace Maker, The	66

	NUMBER
Lady with a Venetian Vase, Portrait of a	20
Letter, The	65
Little Lizzie Lynch	77
Misty Day, A—Autumn	19
Mother, The	4
Muse of Music, The	5
Nassau—Bahamas	54
Nocturne—The Plaza	61
Nocturne—Queensboro Bridge	60
Old Sentinel on the Farm	55
On the Shore	62
Orchid, The	44
Pan and the Wolf	68
Peacock Feather, The	75
Peacock Feathers	52
Pheasants	9
Plaza, The—Nocturne	61
Plowing for Buckwheat	32
Portrait of Albert P. Ryder	36
Portrait of a Child	7
Portrait of Colonel H. C. Weir	71
Portrait of a Lady with a Venetian Vase	20
Portrait of Robert W. Weir	2
Pussy Willows	63
Queensboro Bridge—Nocturne	60
Red Bridge, The	33
Return of the Fishing Party	47
Reverie, A	45
Rose Pink Bodice, The	41
Roses	3, 10, 11, 14
Ryder, Albert P., Portrait of	36
Spreading Oak, The	70
Two Sisters, The	30
Upland Pasture	37
Visiting Neighbors	48
Weir, Colonel H. C., Portrait of	71
Weir, Robert W., Portrait of	2
White Oaks	73
Woodland Rocks	74

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